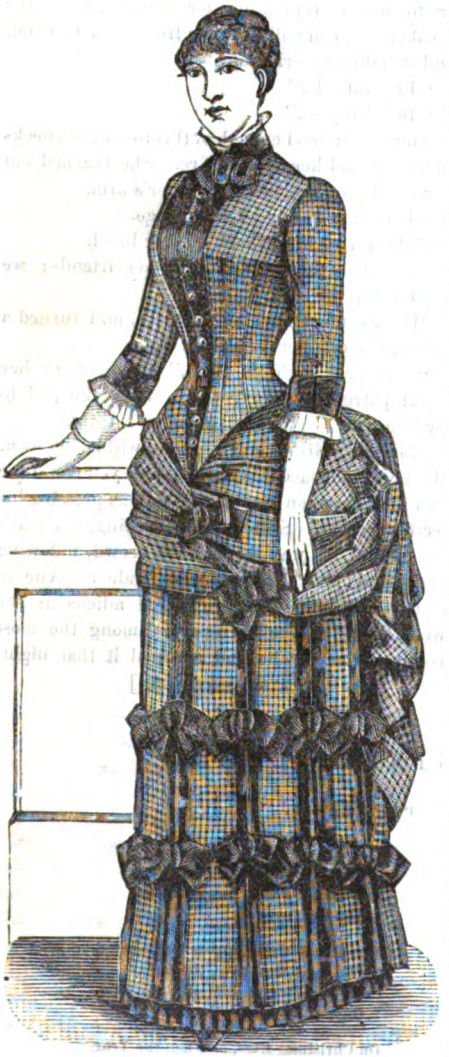
EVERY-DAY DRESSES, GARMENTS, ETC.

BY EMILY H. MAY.

No. 1—Is a house-toilette, of black velvet and a fine black-and-white checked Louisenne silk. There is first a knife-plaited ruffle of velvet,



No 1.

mounted upon the foundation-skirt, which may be of silk or of alpaca. An old silk skirt makes the lightest and best foundation. The trimming for the skirt is made into box-plaits, having the top of the checked silk, and the under-plaits of the velvet. This covers the front and side-gores, and is continued all round the back half-way up

No. 2.

the skirt. On the front and sides, at eight and sixteen inches from the bottom, small bows of velvet ribbon, with a tiny jet buckle set in the centre, ornament the skirt, and are placed

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between the box-plaits. A full panier-drapery crosses the front, and is continued in the back, where it is arranged in full puffs, and rather short. On the front it is caught up by two

No. 3.

velvet bows corresponding to those on the skirt. The bodice is pointed in front, over a vest of velvet. At the back it forms a small postillion. Elbow-sleeves, with cuffs of velvet. Standing collar, fastened with a velvet bow. Six yards of velvet, fourteen yards of silk, one piece of velvet ribbon one and a half inches wide for the bows, one and a half dozen small crocheted buttons for the waist, will be required for this costume. Instead of the velvet, plain surah silk may be used; or self-colored checks and surah, such as blue-and-white check with plain blue surah, or dark-green, brown, or garnet, in combination with plain of the same colors.

No. 2—Of self-colored sateen, also desirable for albatross or nun's-veiling. The skirt has three flounces edged with "Kursheedt's Standard Oriental Lace," or "Kursheedt's Standard Silk Oriental Lace, or Spanish Lace," whichever is most suitable for the costume. The *ruche* encircling the neck is "Kursheedt's Standard India-Muslin Ruching."

No. 4.

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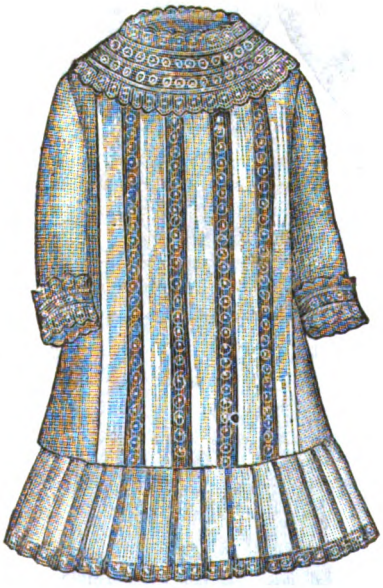
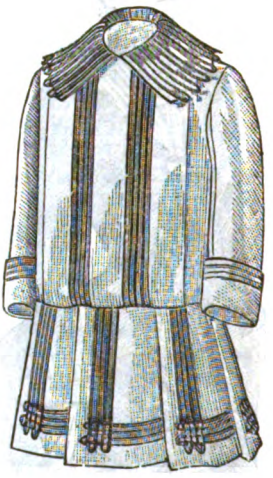
Head each flounce by a gathered puff, the top of finger-length deep; over this the over-drapery is arranged, caught up on the left side with a rosette and long loops of ribbon to match. The back is quite bouffant. The bodice is a short basque, slightly pointed in the back. A kilt-plaited ruffle, four inches deep, edges it all round. Above this is a band of velvet, one and three-quarters of an inch wide. This fastens at the left side with a buckle. The plastron on the front of the bodice is made separate, and fastens under the velvet collar, and under the belt. Velvet cuffs, edged with the "Kursheedt" lace. Fourteen yards of sateen, fifteen yards of edging, or twelve yards of double-fold material, will be required. One-quarter of a yard of velvet, cut on the bias, will make the belt, cuffs, and collar. Two yards of velvet ribbon.

No. 3—Is another combination-costume, of check and cashmere. These shepherd's-plaids in woolen goods will be very popular this season in combination with plain goods, in either cashmere or camel's-hair. Our model is for light



No. 5.

mourning, although it will make a very stylish costume for any other wear. The skirt, which is of the plain material, has a kilted flounce, nine inches deep, across the front. The sides are kilted within ten inches of the waist, and the back eighteen inches from the bottom, forming thus a kilted skirt all round. The apron-front is of the check, and falls straight, the edge of which is cut in deep leaf-shaped points. Crossing this is a scarf-drapery, with the edge cut in similar points, only smaller: this is arranged to fall in a point on the right side, and it is carried up quite high on the left in deep plaits. The back falls in a long slightly-draped puff. The bodice is cut away in front, over a vest of the checked material, and the revers are faced with



No. 6.

the check. Cuffs also of check. The back of the basque is cut into three leaf-shaped points: the centre one being the longest. A passementerie ornament, with button and loop, holds the bodice together over the vest, as seen in the illustration. This would be a very stylish model for making up plain and checked or dotted sateens, in either black or dark colors. Twelve yards of cashmere, and two yards of checked goods, will be required: or twelve yards of sateen, three yards of check, and one and a half dozen buttons.

No. 4—Is a walking-costume, for a young girl. The bodice and kilted skirt may be of silk, cashmere, or camel's-hair; and the drapery is of a lighter material—either tissue, grenadine, or nun's-veiling. The front of the skirt—which is laid in one large box-plait, and then kilted from it towards the back—is embroidered in large pastilles of chenille. The bodice is a long cuirass-waist, even all round; on to it is fastened the drapery, one end of which is left long and narrow; and it is taken up under the belt, and fastened in at the neck under the standing collar. Belt, cuffs, and collar of velvet. This costume may be made of any self-colored material. For an evening-dress, in white or light colors, make the skirt and bodice of surah, and the drapery of some light material. Ten to twelve yards of

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material for skirt and waist; four yards for drapery; one-quarter of a yard of velvet for cuffs, belt, etc., etc.

No. 5.—For a girl of four years, we have here a model for a bright-necked blouse, of pink or blue checked gingham. Between the plaits, both back and front, are rows of insertion—of Hamburg or torchon. The yoke and cuffs are made of insertion and edging. The edge of the kilted

No. 7.

flounce is finished with an edge of the Hamburg or lace.

No. 6.—For a boy of two years, we give a stylish blouse-suit, made of cream-white tennis-flannel. Between the box-plaits of the blouse-waist, rows of black or brown braid are placed, and similar rows of the braid are on each kilt of the skirt. The entire collar is covered with the braid, and three rows trim the cuffs. This model will do equally well for a suit of piqué with white braid.

No. 7.—For a boy of three years, we give a summer paletot, of checked flannel. It is gathered at the back and double-breasted coat-fronts. A cord passes around the waist, and ties in front. The deep shoulder-cape is adjustable, and is tied under the turn-over collar. A row of braid, or several rows of stitches, is all the trimming necessary. Large smoke-pearl buttons fasten the front.

No. 8.—For a little girl of six to eight years, we give a costume with a corsage-blouse, suitable

No. 8.

for wash-material or plaid woolens, or flannel for seaside-wear. The skirt is cut on the bias, and is box-plaited on to a petticoat-body. The blouse is plaited, back and front alike, on to a yoke. The yoke, cuffs, and edge of the blouse are trimmed with two rows of braid. A belt of the material, or a leather belt, is worn with this blouse.

DESIGNS IN ART EMBROIDERY.

BY HELEN M. BURNSIDE.

We gave, last year, several designs in Art Embroidery: designs a little more esthetic than those in general. We give, this month, several more. There are four in the front of the number, making two full pages: and there are four others, smaller, given here.

One of the patterns in the front of the number is a piano-front, of iris of various colors. A

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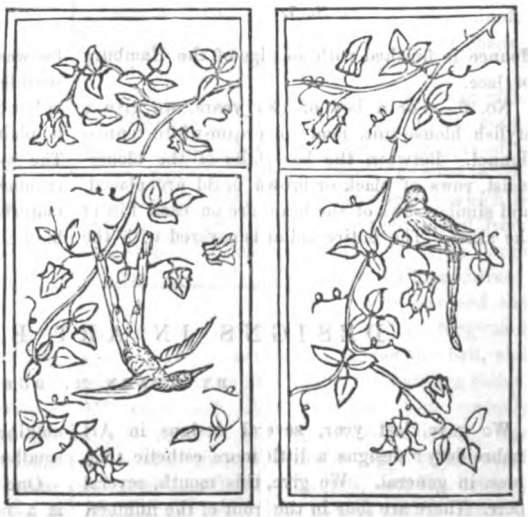
prettily-worked front to a piano is a pleasant change from the monotony of the old-fashioned style, and you can, in most cases, do one at home at little cost. The design can be worked on brown or bronze-colored velveteen, or, indeed, on anything you like that is not too thick, and it can be all in one piece instead of in three panels. Work it solidly all in crewels, touched up with silk in the lightest part, and using finer crewel for the flowers; or it is more effective (though more expensive) to use silk entirely for the flowers. These need careful and artistic shading, as, indeed, do the leaves, threads of a light bluish color being used to bring out the light parts. We advise you to work as much as you can from nature, or from a good colored drawing; the increased effect will fully repay you for your trouble. A great many tall and showy flowers can be easily grouped, so as to make suitable panels for either the back or the front of the piano (the backs want longer panels), and being strikingly ornamental, are well worth working; you can generally take out the framework in front of your piano, and after removing the lining, replace it by nailing in your work. Panels for cabinet-doors can also, in many cases, be done at home. We have drawn this especially for such cabinets as one often sees in old-fashioned houses, and which by this time have come out of their hiding-places in lumber or school rooms. You can easily get the glass removed, and replace it with work. The design of foxglove and swamp-grass is to be worked on Japanese or Roman silk. You can use oatcake-cloth or crash if you prefer it; work it with fine crewel solidly, and shade carefully. As in the piano-back, the foxgloves may be either purple, pale-yellow, or white. Whichever color you may choose, a good deal of pale-gray and green must be worked into the unopened flowers at the tips; for the swamp-grass, use a good selection of dark-reds, browns, and golds. Hollyhocks in different colors, various lilies, and, for smaller cabinet-doors, flower-pots with well-placed flowers in them would be good to use.

Another piano-front is given on the same page, which will not be as much trouble to work. If you do it simply in outline, use two or three shades of blue, brown, or red crewel on oatcake-cloth, or crash of a rather dull-brown color; if you wish to make it very handsome, use Japanese silk (tussore) on light-colored Roman satin, and work it in a frame entirely with gold and silver thread. This would be very effective either for back or front of a piano, as, indeed, all Japanese designs are, and you can copy so many of these for yourselves in this style.

On another page in the front of the number we give a splash-back for a washing-stand. Work it in outline only on some material that will wash well, and be careful to use only fast-colored crewels. As these articles are so likely to need



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washing or cleaning occasionally, you can either simply hem it or work two or three lines of crewel round, or you may ornament the edges with blanket-stitch and fasten it to the rod by means of small rings or knots of ribbon the same color as the crewels used in working.

Another splash-back. We prefer designs with water for these articles, as they look cool and suitable. You can work this more solidly than the other if you like, but not entirely so, or the birds would be too heavy. Only the outline and shaded parts of these—sufficient to give them form—need be worked, but it would be more effective to work the rushes and water-plants solidly; put two or three lines of coarse crewel round in stem-stitch, but beware of using color that will wash out or run. Crash or oatcake-cloth will be most suitable to work this design upon.

We give here designs for cabinet-doors. Work it on tussore, silk, or satin, and, if you prefer to use crewel for the leaves, the flowers and birds will be better done in silk; it should all be solidly worked. The flowers are scarlet, and a good deal of dark-red and brown are needed in the shading of the leaves and stalks. The birds —sappho or comet-tailed humming-birds—must be worked with the brightest of colors, well shaded into each other, the head and back bright-green and yellow, shaded into dark peacock-blue; the lower part of the back and the breast are crimson; wing-coverts black with crimson feathers; tail fiery red, with black tip to each feather; there is a patch of white about the eye, and the beak is black. The panels must be mounted very carefully, or, as you will see, the unity of the design will be spoiled. If satin be used, it should be worked entirely with silks.

LATEST STYLE OF MANTELET: WITH SUPPLEMENT.

BY EMILY H. MAY.

We give here an illustration of the newest and most stylish of the recent Mantelets: one suitable either for late spring, or for summer wear. On a SUPPLEMENT, folded in with this number, we give full-size patterns, from which to cut; and we add below, in order the better to understand how to make it up, reduced diagrams of this beautiful wrap. The pattern, as will be seen, consists of two pieces, viz:

No. 1.—HALF OF MANTELET PROPER.

No. 2.—HALF OF THE PLESSE FRONT.

This plesse front, we will add, is made of tulle or net. The letters show how the seams are put together to fit the neck, and the dotted lines on the front; two plaits are laid to fit into the waist. This plesse front is plaited, and then adjusted from the neck to its place on the mantelet.

Two rows of guipure or Spanish lace trim the edge of the wrap, and a narrower lace edges the plesse from the neck all round, finishing the tabs. A double row forms a ruching for the neck. A bow of satin or ottoman ribbon, with two long loops-and-ends, is placed at the waist.

Passementerie ornaments are added at the ends of the plesse front, also a passementerie fringe of drop-tassels is arranged between the fullness of the lace around the mantelet.

We also give, on the SUPPLEMENT, a design for a Pillow-Sham, which in size matches the one in the April number, so that the two may form a

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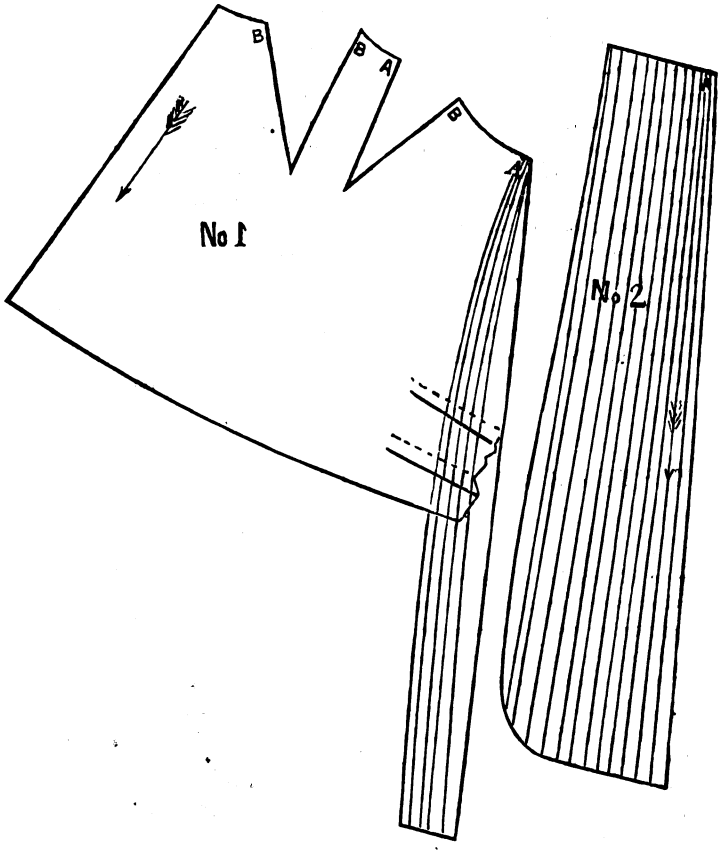
pair. It is worked in the same way as that, for which see the April number.

We also give a pretty design, in the Kate Greenaway style, for the end of a small table-cloth, napkin, etc., to be worked, as these things usually are, in outline-stitch.



HOOD, SCARF, AND TOQUE: IN ARRASENE.

BY MRS. JANE WEAVER.

In the front of the number, we give, printed in colors, three patterns in Knitting-Arrasene: one a Baby's Hood, another a Scarf, and the third a Toque for a baby boy. We add, here, directions for working them:

1. Baby's Hood, in White Silk Knitting-Arrasene.—A pretty hood, which takes five and a half skeins of silk knitting-arrasene. Commence by making, with a bone crochet-hook, No. 11, three chain-stitches, and work the whole of the crown in double-crochet. Work for the first four rows two stitches in one chain-stitch. Every alternate stitch must be worked in this way. Put the hook into a stitch and make four chain, then draw it through, the next a plain double, and so on, till the crown measures across five inches; keep it flat by occasionally working two stitches in one loop. The four chain-stitches form a pretty effective raised stitch. Now you commence the head-piece in treble-crochet, leaving twenty-four stitches for the curtain. Make three chain and work a treble, always working four chain in the middle of the treble in this way. Silk over the hook, put the hook in the loop, then make the four chain, draw through twice, ending off at the twenty-fourth stitch. Begin again at the commencement of the row. Work four treble rows for the head-piece. A thick wooden knitting-pin must be inserted in the first and third rows of trebles, and the inside drawn together with a

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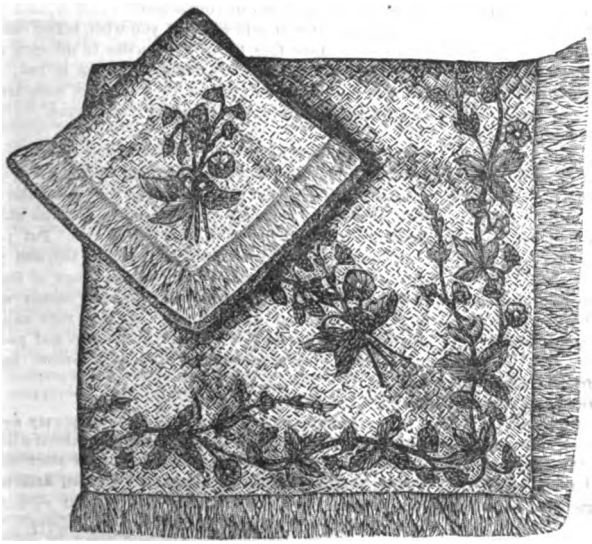
needleful of the arrasene; this, when the pins are taken out, will form a pretty ridge. Now commence the flap for the curtain, beginning where you left off at the last treble; the curtain is formed by simply working three rows of treble-crochet. The border is composed of loop-knitting, bone needle No. 10. Cast on twelve, knit the first row, knit plain the first and last stitch of every row. Second row: Knit one, then put the needle through the stitch on the other needle, and before knitting it wind the arrasene three times round the needle and two fingers, then knit it. Knit plain every alternate row. At the end of the plain row, draw the loops well into place, make a strip long enough to go all round the hood, sew it on, easing it at the corners. Line the hood with white sarsanet, sew a pretty lace cap inside, and draw a ribbon through the first row of trebles at the back of crown, make another bow, and it is finished.

2. Scarf, of Silk Knitting-Arrasene, in Two Colors.—Made in blue and old-gold, the blue being the predominant color in the scarf, whilst the old-gold forms the border; so there is exactly the same amount of old-gold as the blue. A little more than an ounce skein of each color is required. One skein of each might be made to answer by making five trebles in the border, and not putting as many strands in the fringe. It would look almost as well. Use wooden pins No. 8 or 6; cast on eighteen stitches. It is knitted in the brioche-stitch; make a stitch, silk over needle, slip one, knit two together, every row the same; six rows of blue, four rows of old-gold. There should be twenty blue stripes and seventeen old-gold stripes. The border is worked in old-gold, seven trebles in the blue stripes, and one double in the old-gold stripes, taking care that the seven trebles always come in the extreme corners. That must be managed by working an extra seven trebles and one double in the outside blue stripe. Make a fringe by winding the silk round a conveniently-sized book or card, each length measuring eleven inches, and knot it in each chain-stitch at the end of scarf.

3. Toque for Baby Boy, in Pink Silk Knitting-Arrasene.—This is an exceedingly pretty little hat, and easy to make. The crown is worked in double-crochet, exactly in the same manner as the hood, only the crown measures six inches across, and the last row is quite plain. Knit a strip of loop-knitting, casting on twelve stitches, and sew on to the crown. Line with sarsanet, add a lace cap inside, and tie with pink strings. To make the toque, a little over three skeins of arrasene are needed.

TABLE-COVER.

BY MRS. JANE WEAVER.



The foundation of this table-cover is of oat-meal cloth in our model; but crash, butcher's-linen, mummy-cloth—or even felt—may be used. It is embroidered with a design of poppies and leaves, done in shades of red and green crewels in Kensington-stitch. The fringe is made by raveling out the edges of the cloth, and mixing in the shades of crewel used in the embroidery.

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LES MODES PARISIENNES

MAY, 1884. THE BU

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mothers

ETERSON'S MAGAZINE.

OLD CHURCH.

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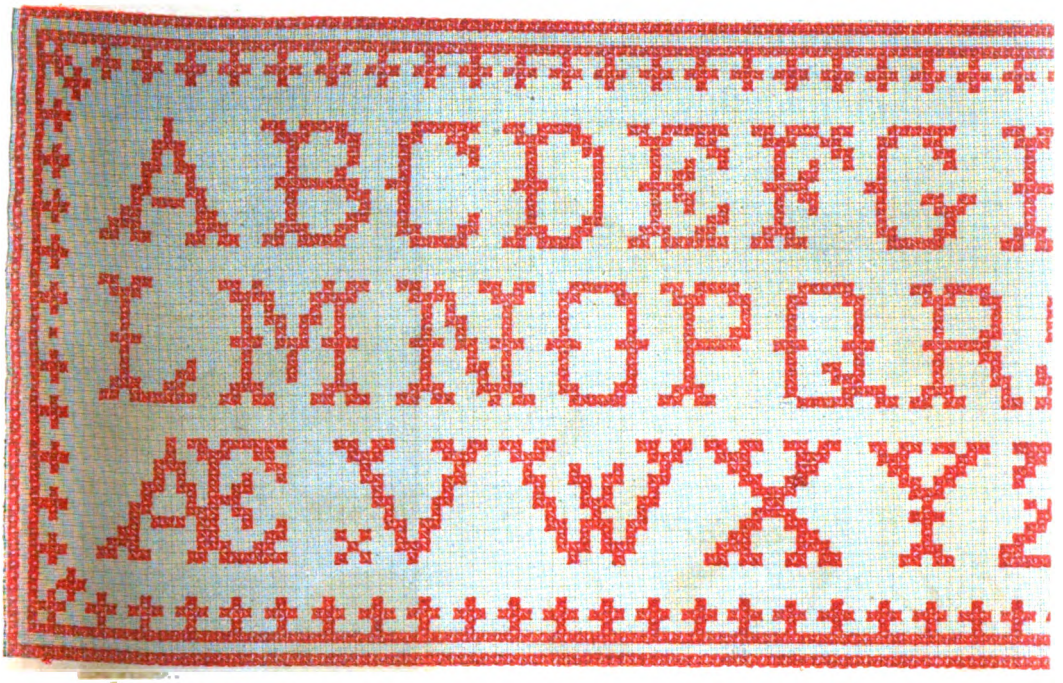

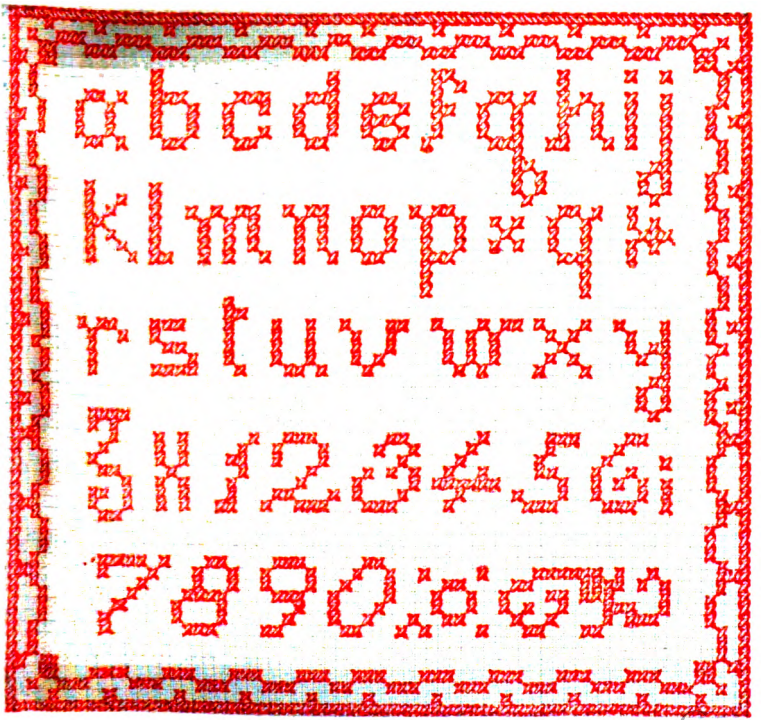

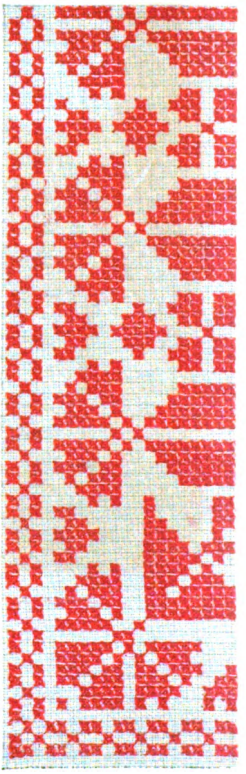

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"DO YOU THINK HE WILL COME?"

[*See the Story, "Our Doubts Are Traitors."*]

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CHILDREN'S FASHIONS FOR JUNE. CHILD'S HAT.

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AFTERNOON-DRESS. WALKING-DRESS.

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HOUSE-DRESS. SUMMER VISITING-DRESS.

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WALKING-DRESS. BONNET. HAT.

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HOUSE-DRESS. TOQUE. BONNET.

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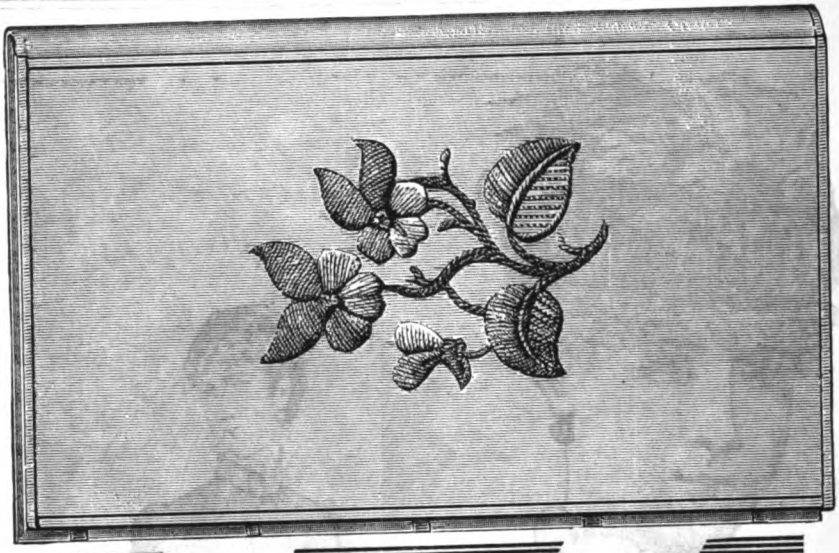

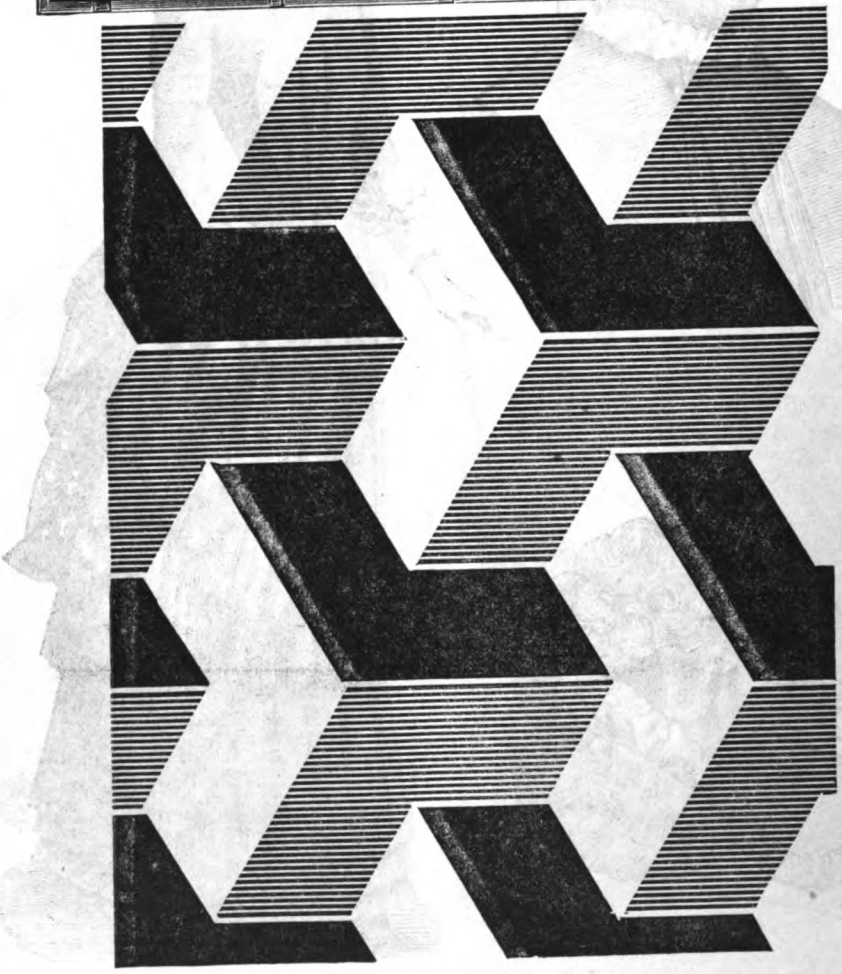

POCKET-BOOK COVER. PATCH-WORK, Etc.

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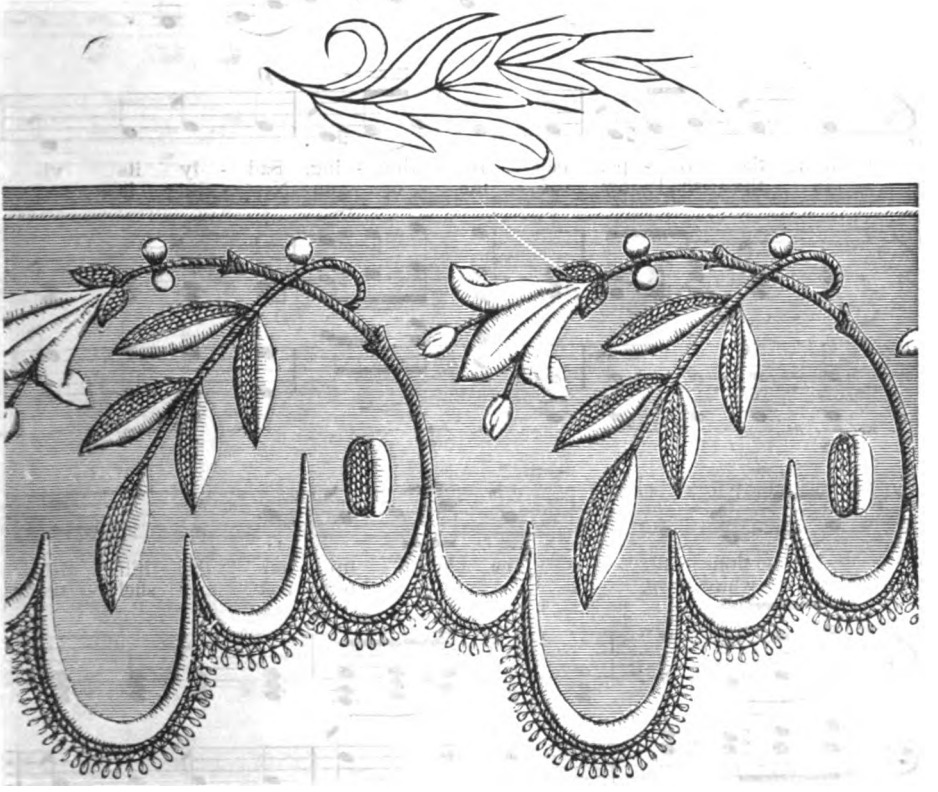
Belle



DESIGN FOR FLOUNCE, Etc.: WHITE EMBROIDERY. NAME FOR MARKING, Etc.

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NEW-STYLE SUMMER-DRESS.

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